

speak

Check List

Journal Pages (10 points each)

- ☐ Tough Talks
- ☐ Cornell Notes - Literary Devices
- ☐ Vocabulary
- ☐ Metaphors
- ☐ Similes
- ☐ Personification
- ☐ Alliteration
- ☐ Onomatopoeia
- ☐ Hyperbole
- ☐ Cover Redesign

Journal Questions (10 points each)

- ☐ Question 1
- ☐ Question 2
- ☐ Question 3

Scoring guide for the questions:

Full points 10	Partial Points 6-9	Unsatisfactory 0-5
8 or more sentences	Paragraph could be short	Paragraph very short
Prompt answered	Prompt not completely answered	Prompt barely answered or not answered at all
Two or more supporting details	Two or more details	Little to no details provided

Socratic Seminar Discussions (10 points each)

Participate in a meaningful, respectful manner in a discussion seminar to earn a star. Place the stars in the boxes. Each star is worth 10 points.

Discussion 1	Discussion 2	Discussion 3	Discussion 4	Discussion 5

Answer the following prompt in paragraph form:

“Write about a time in your life that you had a hard time talking about something. Why was it hard? Were you finally able to discuss it? Why or why not? How did your silence compare with Melinda’s?”

[illegible]

Journal 2

Topic or Objective:

Class: _____

Essential Question: Why might an author use literary devices in a story?

Notes:

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Vocabulary

Choose 15 words from this list. Give the part of speech and define the word using synonyms. Then, write one paragraph in which you use 10 of the words. This assignment is to be done on one sheet of paper and does not have to be typed.

☐ Inconspicuous, 7

☐ voila, 11

☐ wan, 20

☐ pseudo, 22

☐ vague(ly), 27

☐ simultaneous(ly), 30

☐ mayhem, 30

☐ blathers, 33

☐ interim, 35

☐ degrade (ing), 41

☐ irony, 43

☐ batter(ed), 43

☐ harried, 57

☐ obligation, 58

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Vocabulary (continued)

- ☐ imperial, 69
- ☐ vermilion, 78
- ☐ oriented, 80
- ☐ demented, 84
- ☐ conundrum, 98
- ☐ imbecile(s), 103
- ☐ vespiary, 104
- ☐ asylum, 117
- ☐ vulnerable, 127
- ☐ obsess, 133
- ☐ gargoyle, 136
- ☐ momentum, 150
- ☐ delinquency, 163
- ☐ indoctrination, 172
- ☐ symmetrical, 196

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Metaphors

Directions: Read the descriptive paragraph below and write all the metaphors you find and describe the comparison. Try to find at least four.

Autumn is a season of dust. Into the dust crumble memories of powerful ocean tides hitting a sea of sand, early morning walks on a white crescent of beach, and sun scorched hills where the beauty of the summer slowly unfolds. But autumn, too, will bring her own memories. The foliage is a painting come to life and the music of the falling leaves will serenade us into winter.

Metaphor	Comparison

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Simile

Directions: Read the poem below and highlight all of the similes.

"Simile: Willow and Ginkgo" by Eve Merriam

The willow is like an etching,
Fine-lined against the sky.
The ginkgo is like a crude sketch,
Hardly worthy to be signed.

The willow's music is like a soprano
Delicate and thin.
The ginkgo's tune is like a chorus
With everyone joining in.

Directions: Complete each simile below with an appropriate ending. You must complete all of the similes so that they make sense.

1. pearls as big as
2. The kids are as busy as a/n
3. The light is as bright as
4. skin as smooth as
5. rocks sharp as
6. The class was wild like
7. He was big like
8. The fish was small as
9. I am hungry like a
10. Her face was round as

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Personification

Read the poem "Summer Grass" by Carl Sandburg and think about how personification is used to make the poem more descriptive.

"Summer Grass" by Carl Sandburg

*Summer grass aches and whispers
It wants something: it calls and sings; it pours
out wishes to the overhead stars.
The rain hears; the rain answers; the rain is slow
coming; the rain wets the face of the grass.*

Directions: Correctly identify the examples of personification in the sentences below. Underline the non-human thing and circle the human quality.

1. The winter wrapped its icy claws around Northeast Pennsylvania.
2. The alarm clock screeched that it was time to get up.
3. Fear grabbed me as I heard footsteps behind me.
4. The washer sputtered and groaned as it removed the mud
from the knees of my old jeans.
5. The printer spit out more copies than I needed.
6. The branches of the tree pointed to the old dirt road.
7. The flood waters swallowed the trees in one big gulp.
8. The stars winked at us from the night sky.
9. Listening to the piano sing its happy tune made me want to
dance.
10. That carrot cake with the cream cheese icing is calling my name.

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Alliteration

Directions: Correctly complete the following sentences so that they become examples of alliteration:

1. The two turtles...
2. The ragged doll...
3. A horrible house...
4. A tiny kitten...
5. One little mouse...
6. The dirty dog...
7. The broken computer...
8. The little girl...
9. Eight ants...
10. Delicious cookies...

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Onomatopoeia

Directions: Underline the onomatopoeic words in the following sentences.

1. The school bus wheezes to my corner.
2. I pop the head off a Barbie doll and set it inside the turkey's body.
3. I sip water from a paper cup. If the cup were lead crystal, I would open my mouth and take a bite. Crunch, crunch, swallow.
4. I flop in the chair. It whooshes out old janitor smells – feet, beef, jerky, shirts left in the washer too long.
5. He sets to work pruning the deadwood like a sculptor. “Brrrr-rrrowww.” The chain saw gnaws through the oak, branches crashing to the ground.
6. My heart thuds as if I were still pedaling up the hill.
7. The fly buzzes a farewell buzz and dies.
8. I can feel the hairs in my nose crackle. My strut slows to a foot-dragging schlump.
9. Ms. Keen's voice fades to a mosquito whine.
10. She keeps bouncing balls my way, and I keep putting them up – swish, swish, swish.

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Hyperbole

Read the two stanzas below from the poem, "No Difference", by Shel Silverstein and see if you could highlight the hyperboles.

Small as a peanut,
Big as a giant,
We're all the same size
When we turn out the light.

Rich as a sultan,
Poor as a mite,
We're all worth the same
When we turn out the light.

Silverstein is using hyperbole to exaggerate people's size and wealth to be humorous and to make a point.

Directions: Read the following excerpt from the tall tale, The Growin' of Paul Bunyan by William J. Boone. Underline or highlight all of the examples of hyperbole that you can find in these paragraphs.

The hardest thing for ole Paul about gettin' started in the mornin' was puttin' on his boots. It wasn't so much the lacin' up that got him down (although when your bootlaces are exactly 8,621 feet an' four an' three quarters inches long, an' each one has to be special ordered from the Suwanee Steamship Cable Company in New York City, an' if because you're strong as ole Paul you tend to snap about two laces a week as a rule, then just tyin' your boots can be a bit of an irritation, too).

No, the hardest part o' puttin' on his boots was makin' sure he was the only one in 'em. Because, you see, they was so big an' warm that all the critters liked to homestead in 'em. So he'd have to shake 'em for nine or ten minutes just to get out the ordinary rattlesnakes an' polecats. Then he'd reach in an' feel around real careful for mountain lions an' wolf packs an' the occasional caribou migration. Fin'ly he'd wave his hand around real good to see if any hawks or eagles was huntin' game down around the instep. Then he could start the chore o' lacin'.

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Cover Redesign

Directions: Choose one of the passages below and use it as a description to help you redesign the cover the book.

The back wall has built-in shelves filled with dusty textbooks and a few bottles of bleach. A stained armchair and an old-fashioned desk peek from behind a collection of mops and brooms. A cracked mirror tilts over a sink littered with dead roaches crocheted together with cobwebs. (p.25-26)

The salt from my tears feels good when it stings my lips. I wash my face until there is nothing left of it, no eyes, no nose, no mouth. A slick nothing. (p.45)

Nothing good ever happens at lunch. The cafeteria is a giant sound stage where they film daily segments of Teenage Humiliation Rituals. And it smells gross. (p.104)

She neatly wraps her trash into a wax-paper ball and deposits it in the garbage can. Then she walks to the Martha table. Her friends scootch down to make room for her. They swallow her whole and she never looks back at me. Not once. (p. 107)

Alternatives:

Is there another scene from the book that you would rather do? Find the quote and share it with me for approval.

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Journal Questions

Directions: Choose three of the following questions to answer in writing. Each response is to be a **full paragraph (8 or more sentences)**. Support your answers with at least two facts, examples from the book, and/or personal stories.

- ☐ (14) Family communication: How does communication break down in Melinda's family? What could each person do to improve it? If you were a parent, how would communication be in your family?
- ☐ (15) What does Melinda's room say about her? How does your room express who you are?
- ☐ (20) Why do we sometimes not like people who are really good at things, like sports, music, art, or school? Is this fair? Are adults like this?
- ☐ (23) What clubs, sports, or activities are you involved in? Is it true that 9th graders "hang back" and don't join groups? Why?
- ☐ (32) Are we sometimes different people on the outside than we are on the inside? Which characters from the novel fit this description? Why is this true about people, do you think?
- ☐ (39) Melinda's parents tell her that she's too old to go trick or treating and she pretends to be mad. Why do you think Melinda is both relieved and sad not to go trick or treating? What does it feel like to leave childhood traditions behind?
- ☐ (42) Who are the Marthas and how is their club both good and bad? What qualities should a service club have? How would you "fix" the Marthas?
- ☐ (54) Who is a "real" American? What do you think of Mr. Neck's opinion? Going by his definition, are some of you not really Americans? How does that seem to you?
- ☐ (82) Why is it that people sometimes "like us" more when they can get something out of us? Are the Marthas good friends to Heather? Why or why not?
- ☐ (83) What should we value in other people? What qualities are important in a person? What do you usually notice first about someone? Does that matter or not?
- ☐ (99) Was being a child better than being a teenager? In what ways? In what ways is it better to be older? Why is it hard to be in-between childhood and adulthood?
- ☐ (109) Melinda wishes her science teacher would teach them about love and betrayal instead of about the birds and the bees. Where do we learn about things like that? Can we learn about love from a book? Explain?
- ☐ (118) Mr. Freeman tells his class, "You must walk alone to find your soul." What does this mean? Is it true? What is a soul?
- ☐ (122) Mr. Freeman also says that "art is about making mistakes and learning from them." What else is like this? Explain.
- ☐ (153) Mr. Freeman, again! He tells Melinda that "nothing is perfect. Flaws are interesting." He's literally talking about a drawing of a tree, but what do you think he really means?
- ☐ (159) David is a true friend to Melinda, but he tells her something she may not want to hear. He says that people have to speak up for their rights, referring to the suffragettes. What should his words mean to her?
- ☐ (187) Melinda's father explains to her that the arborists are cutting off disease and damage to make it possible for the tree to grow again. How can the pruning of the tree be compared to Melinda's life?

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Journal Question 1

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Journal Question 2

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Journal Question 3

